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Cornelia,⁹ the prevalence of *abab* rimes and of closely allied forms may have been due solely to earlier English usage. Yet Kyd's rimes exhibit great mobility of form. In *The Spanish Tragedy* he uses *aca*, *acaa*, *aaa*, *aaaa*, *abab*, *aabab*, *abacb*, and *acbdab*. This varying of the rime scheme suggests that the dramatist may, even at the earlier date, have been conversant with the work of Garnier, who in the *Cornelie* varies the form of his strophe, using *ababdeed*, *ababdede*, *aabab*, and *aabddb*, besides couplets.

Yet Garnier's forms of rime always continue unchanged through a number of consecutive strophes; whereas Kyd's are, except in his strophic choruses, always sporadic. In this particular, however, Kyd was but following earlier English usage, as it appeared, for example, in the employment by Sackville and Norton of sporadic couplets. From this influence came the occasional character of his rimes; while from Garnier came their intricate mobility, certainly in *Cornelia* and probably in the other plays.

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SPANISH LITERATURE.

C. C. MARDEN: *Poema de Fernan Gonçalez. Texto crítico con Introducción, Notas y Glosario.* Baltimore: The Johns Hopkins Press. Madrid: Librería de Murillo. 1904. 8vo., pp. lviii, 226.

The editor of this welcome edition of the *Poema de Fernan Gonçalez* set himself an arduous task when he engaged in the preparation of a critical text of the Old Spanish epic of the thirteenth century, for the bulk of its contents is preserved in but a single manuscript, which cannot be dated earlier than the fifteenth century and bears unmistakable evidences of the bungling of scribes none too familiar with the peculiarities of the poet's language. Professor Marden entered upon his

undertaking fully cognizant of the difficulties that would beset his path, and despite them he has so succeeded in reconstructing the text of his document as to rehabilitate it in its ancient linguistic rights. Even the most cursory comparison of his edition with the earlier ones of Gallardo and Janer will show how sane and thorough are the methods of his scholarship and will make it clear that we must regard his text as the authoritative one. We sincerely congratulate the American editor on the excellence of the work that he has done.

Prefacing the text of the Old Spanish literary monument there is an Introduction of nearly sixty pages in which are discussed such subjects as the importance of the story of Fernán González in early Castilian poetry, the number and condition of the manuscripts containing certain brief extracts from the *Poema* and the state of the one long manuscript, earlier editions of the whole or part of the *Poema*, the question of its date and authorship, the sources of the matter in it and its relation to the Chronicles, and, finally, linguistic and metrical problems. With the literary history of the hero Fernán González, Professor Marden has not felt impelled to deal at any length, since it has already been treated rather fully by Menéndez y Pelayo and by his able successor at the Universidad Central of Madrid, Menéndez Pidal.

Like the Cid, Fernán González was a doughty Castilian warrior, and like him also he was ever dear to the hearts of the Castilian people. Hence his literary popularity, which is attested not only by the long epic presented to us in the present volume, but also by the accounts of his deeds given as early as the thirteenth century in Berceo's *Vida de San Millán* and in the *Crónica rimada del Cid*. Then, too, his story was probably sung in a fourteenth century *cantar de gesta* of which vestiges may be seen in the ballad *Castellanos y Leoneses* and in the *Crónica de 1344*; and it provided matter for some thirty-two ballads that have been subjected to a close study by Menéndez Pidal. Less valuable as literary documents, but yet indicative of the persisting popularity of Fernán González, are the sixteenth century verse compositions of Gonzalo de Arredondo in which the prowess of the ancient count is celebrated.

The manuscript which is the main source of

⁹Sarrazin, Boas, and Schick agree in fixing the date of composition of *The Spanish Tragedy* prior to 1588; it is generally conceded that the *Cornelia* was written about the close of 1593 or the beginning of 1594.

Professor Marden's text is now in the Escorial library (*Escorialense* B-IV-21). Taking this as his basis, he has had recourse for variants to fragments of the poem quoted by Arredondo, by Sandoval in his *Historia de los cinco Obispos*, and by Argote de Molina in his *Discurso sobre la poesia castellana*. These verses he prints in full : pp. 113-116 ; Introduction, pp. xxi-xxiii. He thinks that Arredondo and Argote derived their verses from some other source than the Escorial manuscript, but the divergencies which he cites as evidence thereof in the case of Arredondo seem hardly conclusive, for the changes made may be due to Arredondo himself. Still, Professor Marden is within his rights in asserting the possibility of Arredondo's having used a manuscript now lost, whether it be the one formerly at Arlanza or not. The Escorial manuscript is a precious one, inasmuch as it contains certain other relics of Old Spanish literature, viz., the *Consejos y documentos* of the Rabbi Don Santo, the *Doctrina cristiana*, the *Danza general de la muerte*, and the *Revelacion de vn hermitaño*, beside the legend of the Castilian count. The part containing the *Poema de Fernan Gonzalez* is in a pitiable state, and it lacks the latter part of the composition, which must have told of the Count's imprisonment by the King of Leon, his release by his wife, and the episode of the horse and the hawk. Moreover, the characters of the manuscript are often illegible, it is disfigured by blots and erasures, and it has lacunæ that extend at times to whole stanzas and even to series of them. The hands of two different copyists are discernible, and both of them seem to have made a point of modernizing the linguistic conditions of the document, thereby impairing both metre and rhyme. Opposite pp. xv and xviii, Marden has printed facsimiles of short sections of the manuscript.

To get behind the modernized readings of the manuscript and supplant them by others true to the phonetical and graphical conditions of the thirteenth century, to restore the originally correct metre and rhyme, such has been the constant effort of the present editor, who at times has well-nigh achieved the impossible. A striking instance of the skill with which he has solved these and other problems, even carrying them over into the literary and historical domain, has been furnished

us in a preliminary article which Marden published several years ago and in which he proved the historical unity of the Count of Poitou and Toulouse and cleared away the absurdities in stanzas 328 and following of the text of the manuscript. Parenthetically let us call attention here to a matter of which he speaks and which may lend itself to some further discussion, viz., the correct accentuation of *-iello* (*-iella*) words. Among the examples of scribal modifications of the original text, Marden mentions the treatment of the diminutive suffix developed out of Latin *-ellum* (*ellum*). This is found in the manuscript with its true Old Spanish form, *-iello* (*-iella*) but three times : in all other cases the form occurring is *-illo* (*-illa*). He thinks that in these other cases the form *-iello* (*-iella*) should be adopted, and he is of course right ; yet, we may be permitted to entertain a doubt whether the Old Spanish accent was *-iello* (*-iella*), as he intimates in connection with stanzas 313, 473 and 615, for in Old Spanish verse *-iello* (*-iella*) seems to show an aversion to rhyming with *-ello* (*-ella*) words.

The questions of authorship and date appear to require no great amount of discussion. Marden accepts the view of Amador de los Ríos that the *Poema* was put together by a monk of the monastery of San Pedro de Arlanza. The fact that it brings in a personage bearing the double title of Count of Poitou and of Toulouse makes it not earlier than 1250, when those counties were united under the rule of Alphonsus, Count of Poitou, who, the year before, had married the daughter of Count Raymond of Toulouse. Approximately this same *terminus a quo* appears fixed by the reference in stanza 640 to Acre and Damiata, which came into St. Louis's hands in 1249. As Alfonso el Sabio utilized the *Poema* for his *Crónica general*, and as the titles of Count of Toulouse and Count of Poitou ceased to be united in 1271, it cannot be rash to place the date of the *Poema* as Marden does "en el año 1250 ó muy poco después."

Among the sources from which the author drew was undoubtedly the religious verse of Berceo. Marden shows that his indebtedness to Berceo's religious verse goes even further than has hitherto been pointed out ; and he adds other passages of the *Alexandre* to those which Amador indicated

as followed by the *Poema*. Borrowings from the *Anonymus Pacensis*, the *Pseudo-Turpin*, and the work of Lucas of Tuy have been registered by other scholars: Marden believes that use was also made of the *De Laude Hispaniæ*. He dissents from Amador in so far as regards the reference to the tomb and epitaph of Roderick the Goth, for the account of them given in stanza 84 he considers as taken from the Chronicle of Lucas of Tuy, rather than directly from the *Chronicon Sebastiani*. The influence of other *cantares de gesta* and of oral tradition is, of course, assumed by Marden, who suggests that the author of the *Poema de Fernan Gonzalez*, was acquainted with the *Poema del Cid*—as we may readily grant on general grounds—and with the *Chanson de Roland*: but the evidence in this latter connection (cf. p. 172) is none too weighty.

Of the later Chronicles that drew upon the *Poema de Fernan Gonzalez*—the *Crónica general*, the *Tercera Crónica general*, the *Crónica de 1344*, and the *Crónica del Conde Fernan González of Arredondo*—the *Crónica general* is by all odds the most important, for it carries on the story from the point where the Escorial manuscript breaks off and thus it completes the narrative. As in the earlier part of its account the *Crónica general* agrees with the *Poema* and was probably based thereon, we may take it for granted that the conclusion of the legend as given by the *Crónica general* was likewise that of the *Poema*, and we may even detect in the former traces of the assonanced verse of the latter. Marden (pp. 116 ff.) publishes from a fourteenth century manuscript (*Escorialense*, X-i-4) the whole of the *Crónica general* account of Fernán González, and he has constantly appealed to it for support for his text emendations.

Coming now to that part of his Introduction in which the editor states the methods applied by him in the establishing of his critical text, we have the following remarks to make regarding matters of minor importance.

One might demur at the retention in the restored text of the graphical combinations *brr*, *vr*, *grr*, etc., and of the inorganic *u* of such words as *alegrue*, *gruyto*, etc. Such spellings are not customary features of thirteenth century Castilian, and they seem to belong in the footnotes. So

also, the forms *saqua*, *saquamos*, etc., seem out of place in a critical text, and it cannot be right to allow *z* and *ç* to alternate as early as the thirteenth century in the spelling of the name *Almoçor*, *Almançor*, in which the voiceless sibilant alone finds justification elsewhere. Why should not the reflexive pronoun *se* be joined to its verb preceding? It was surely enclitic, and the editor of a critical text could not be censured for systematically doubling the *s* after a preceding vowel, even though the early Spanish documents seem to show inconsistency in this regard. It is questionable whether we should speak of *me*, *te*, *se* as being proclitics in such cases as 413b *ver mas*, 343c *poner tas*, 303c *aver san*. The Old Spanish conjunctive object pronoun is properly enclitic, but perhaps in such circumstances as these it may be termed an infix. As *qui* is not found elsewhere in the text, the editor's introduction of it in 444c may be regarded as hazardous: *si* or *quand* would answer the purpose and would be warranted by the usage of the poem. No partitive construction is necessarily involved in 234c: *Dar te e yo pan de ordio ca non tengo de trygo*. The noun *pan* is understood before *de trygo*. Marden is probably right in retaining *-ia* of the imperfect ending as a monosyllable, even though it be not in rhyme or at the end of a hemistich: still, it is perplexing to find *venien* as a trisyllable (e. g. 456a, b) and *venian* as a dissyllable (e. g. 457a). The case of *tornadu* (724b), a past participle conjugated with *aver* and put in the feminine, while its object is masculine (*el rrouo*), must occasion grave doubt. One is tempted to substitute *la rroua* for *el rrouo*, thinking of the *roba* of stanza 466c of Berceo's *Santo Domingo* as printed in *Biblioteca de autores españoles* 57; but Fitz-Gerald's edition here shows that the good manuscript reading is *robo*. The sense of 724b as it stands is none too satisfactory. It is hard to believe that the quatrains showing the same word in rhyme twice represent anything but scribal bungling of the text; yet, in the majority of the cases listed by Marden (cf. p. 1) an emendation is not easily found, any more than in the cases of the verses showing assonance rather than the customary rhyme (cf. p. li). In the considerable number of verses presenting only assonance and in the imperfect half alexandrines that are manifestly good *romance* verses or epic hemi-

stichs, and at the same time contain epic formulae not easily reducible, may we not see remnants of earlier *cantares de gesta* used by the monastic author of our school epic, and only partially worked over by him? An hypothesis of this sort would account for the very large number (143) of metrically imperfect lines in the *Poema*. The statement that *mio* is a dissyllable when preceding its substantive (p. liii) is in direct contradiction with the real fact as stated twice elsewhere in the book (pp. xlv and 204): and it is not entirely clear why Marden thinks Baist wrong in supposing the pronunciation *Díos* for the *Poema* (p. liii).

Although the primary purpose of Professor Marden in preparing this edition was to make it a linguistic study, he has devoted thirty pages to notes which are largely in the nature of comments on matters of historical and literary import, and show that he has had in mind practically all the possibilities of interesting and useful investigation that the epic legend of Fernán González offers. In addition he has provided his work with a glossary of the more difficult terms occurring in the text and with an index of proper names. To the list of errata contained in the *Adicciones y correcciones* (pp. 223-4) there may be added the following:

P. xvii, line 35 *gruyes* for *grueyes*: xx, 8 *servió* for *sirvió*: xxvii, 36 *II* for *I*: xxxi, 9 *servió* for *sirvió*: xxxii, *II, propiedad* for *propiedad*: xxxvi, 19, insert *del* after *muerite*: xli, 23 *derividos* for *derivados*: xlii, 27 *existen* for *existen*: xlii, 32 *Aférisis* for *Aféresis*: xlii, 35 *Gonzalez* should be italicized: xlix, 29 *d101* for *101d*: lvii, 12 *repetimos* for *repetimos*.

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ENGLISH GRAMMAR.

The Inflection of the English Present Plural Indicative with special reference to the Northern Dialect. A dissertation submitted to the Board of University Studies of the Johns Hopkins University in conformity with the requirements for the degree of Doctor of Philosophy, by

JOHN DAVID RODEFFER. Baltimore: John Murphy Company, 1903.

Entwicklung der Präsens Indikativ-Endungen im Englischen unter besonderer Berücksichtigung der 3. Pers. Sing. von ungefähr 1500 bis auf Shakspeare. Inaugural-Dissertation zur Erlangung der Doktorwürde der hohen philosophischen Fakultät der Universität Rostock, vorgelegt von W. VON STADEN, Oberlehrer in Bremen. Rostock: Carl Hinstorffs Buchdruckerei, 1903.

Dr. Rodeffer's name suggests pleasant memories. I shall never forget his genial company three years ago as we journeyed together to the meeting in Weimar of the Deutsche Shakespeare-Gesellschaft; nor can I forget his look of pathetic discomfiture when in his very best German—we had been twitting each other about our German—he asked a peasant near Lützen how far it was to the battlefield and received the reply: "Ich spreche nicht polnisch." The phrase "solar plexus" was not current then, but the thing itself was in vogue. However, Dr. Rodeffer's German is fully vindicated in this dissertation, there being only one passage in which I detect the slightest trace of Polish. In referring, on p. 21, to my contention that "in *is*, *was*, *-s*, and *-th*, used with plural subjects, we have not instances of borrowing, but evidence rather of a tendency on the part of the third indicative singular to establish itself as the norm and thus to usurp the place held by the indicative plural,"¹ a contention which Dr. Rodeffer accepts, he adds by way of footnote that "Storm (*Englische Philologie*,² I, 807) gives a similar explanation: 'Shakespeare, der geborene Mittelländer, scheint von der in der südenglischen Volkssprache herrschenden Verwirrung bisweilen berührt zu sein, und teils aus Unachtsamkeit, teils um die Volkssprache nachzuahmen, teils dem Reim zu Liebe den Singular für den Plural zu gebrauchen.'"

Now it happens that Wülfing, in his review of my article,² quoted the same sentence from Storm to show that Storm took a different view of the

¹ See *Publications of the Mod. Lang. Assoc.* xi, 363-376, and *Englische Studien* xxx, 1-20.

² See *Beiblatt (Anglia)* vii, 344.